

# In Recital

## Kevin Marsh, classic guitar

**Monday, March 22 at 8:00 pm**

Prelude No.5 in D Major (1940)  
Choros No.1 (1920)  
Gavotte-Choro (1908-1912)

Heitor Villa-Lobos  
(1887-1959)

Vals Op.8 No.4 (1923)  
Julia Florida (1938)  
Maxixe (rec.1928)

Agustin Barrios-Mangore  
(1885-1944)

### Intermission

Burgalesa (1928)  
Sonatina (1953)  
    Allegretto  
    Andante  
    Allegro

Federico Moreno Torroba  
(1891-1982)

Reception to follow in the Arts Lounge.

### Program Notes

The 1900's gave rise to a new generation of artists throughout South America. The role of these artists was to develop a national artistic conscience, where in the past there was difficulty in expression. The most acclaimed of these emerging artists was Heitor Villa-Lobos. Born in Rio de Janeiro in 1897, his father taught him to play cello at an early age. Against his mother's wishes, the young virtuoso secretly took up guitar after his father's death; an instrument that at the time was associated with the lower ranks of society. His exposure to popular musical forms such as the choro remained with him throughout his life and inevitably found their way into his music. These were often coupled with European forms such as the Gavotte, Schottish or Masurka which comprise the Suite Popular Bresilienne. Today the music of Villa-Lobos is regarded as a staple for classic guitar repertoire.

Agustin Barrios-Mangore was born in 1885 in the town of San Juan Bautista de las Misiones, Paraguay. By age 13 he was recognised as a child prodigy and was awarded a scholarship to formally study guitar under Gustavo Sosa Escalada. By 1910 he began to tour extensively playing small towns and villages in South America. By 1932 began billing himself as 'Nitsuga Mangore-the Paganini of the guitar from the jungles of Paraguay.' The name Nitsuga (which is simply the

composers name spelled backwards) was eventually abandoned and was to remain Agustin Barrios-Mangore. Unfortunately during Barrios' lifetime he did not enjoy the acclaim that he is renowned for today. John Williams is quoted as saying that never in the history of the guitar has there been a virtuosic guitarist/composer of such magnitude as Barrios; his accomplishments on the guitar dwarf that of Villa-Lobos and others.

At the same time in Europe, a young classic guitarist by the name of Andres Segovia began a concert career. His role became the sole force in the legitimization of the classic guitar.

Unlike Barrios who performed his own compositions, Segovia sought out and encouraged new composers to expand the repertoire of the instrument. Among the first of these composers was Federico Moreno Torroba. Working together for many years, Torroba and Segovia increased the repertoire for the guitar. Segovia provided fingerings and insight about the instrument's abilities and in return the compositions Torroba wrote were in dedication to Segovia. Today there probably is not a country in the world that Segovia did not perform in; it is to his efforts that the classic guitar is now recognised as a serious instrument.

## Convocation Hall, Arts Building

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